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FOREWORD

LAST September there was laughter in the House of Commons when Sir Charles Trevelyan mentioned the fact that he had just returned from visiting the Exhibition of Mechanical Aids to Learning at South Kensington. This laughter showed how little most of our legislators have yet begun to realise the change that is about to come over the whole of our present methods of teaching. As Sir Charles, unabashed by the laughter, went on to say, "There are at the present time tremendous developments of such things as gramophones, cinemas, scientific exhibits for schools, making the task of the teacher easier and immeasurably more efficient. . . . These are the very things which the teaching profession and the

local authorities are beginning to understand really make a difference in education." Sir Charles' far-sighted remarks give an excellent indication of the purpose which underlies the publication of SIGHT AND SOUND, the first number of which we herewith present to our readers.

During the past eighteen months, signs have multiplied of a growing interest on the part of educators in the possibilities that lie before modern scientific inventions like the film, the wireless, the gramophone, the epidiascope and similar scientific apparatus, as instruments for use in our classrooms, laboratories, lecture-halls, institutes, churches and homes. The manufacturers of these apparatus, too, have begun to awaken to the needs of the educa-



Children coming out of the Willesden Hippodrome after a Saturday morning programme arranged for young people by the Educational Department of British Instructional Films Ltd. (See also page 27)

tor, and to experiment in the production of cheaper, simpler and more efficient instruments. The present publication of *SIGHT AND SOUND* is a direct consequence of the enthusiasm aroused by the two Exhibitions of Mechanical Aids to Learning held in 1930 and 1931. Indeed, this Review is launched and sponsored by those who conducted the second Exhibition, that is, a committee representative of the British Institute of Adult Education, the British Association for the Advancement of Science and the Commission on Education and Cultural Films. Its purpose is to provide a permanent channel of communication between the producers of these instruments and all those who, in the educational world taken at its widest, are interested in their possible application to cultural ends.

Our readers will notice at once that we have not used in this Review the term "mechanical aids to learning" which gave title to the two Exhibitions. Though it is hard to find a more exact phrase than "mechanical aids" for the cinema, the wireless and the gramophone in this connection, yet the title has a sinister connotation which was perhaps responsible for the laughter which greeted Sir Charles Trevelyan's use of it. No one wants to see education or culture mechanised. No one wants to displace the personality of the teacher from its central position of importance in the educative process. The emphasis which we lay in *SIGHT AND SOUND* upon these new inventions is therefore rather upon their scientific character. We desire to call attention to certain marvellous new tools which science has placed ready to the hand of the teacher—tools indeed of such power that their use is bound to revolutionise the whole technique of teaching and conveying information. As yet there has been no platform upon which educators might discuss the merits of these new inventions or exchange their experiences in applying them, or advise manufacturers on their adaptation and improvement. *SIGHT AND SOUND* proposes to afford such a platform.

The names of the contributors to this issue are the best indication of the way in which this platform is to be used.

Broadcasting, which has advanced educationally so much further than the other inventions with which we are concerned, is represented by Miss Mary Somerville, the B.B.C. School Talks Director, who surveys the achievements of the Central Council for School Broadcasting; and also by Mr. Victor Hely-Hutchinson, who outlines the experiment which he is to carry out this summer in developing the appreciation of modern music by means of broadcast talks, concerts and gramophone records. Then in addition to the musical side of the gramophone, Mr. Lloyd James, University Reader in Phonetics at the London School of Oriental Studies, deals with its possibilities in the study of languages.

Coming next to films, two important contributions are made by Mr. A. C. Cameron, Secretary to the Oxford Education Committee, who discusses the central theme of the forthcoming Report of the Commission on Educational and Cultural Films, of which he is Honorary Secretary; and by Mr. F. A. Hoare, who has recently taken up the position of Director of Educational Research under the Western Electric Company, after having played an important part in the well-known Middlesex Experiment with films in schools last year. The possibilities of the film as an instrument of publicity, particularly in business, are dealt with by Mr. H. R. Payne, of Imperial Chemical Industries. Practical problems of teaching geography by films are treated of by Mr. J. Fairgrieve, Vice-president of the Geographical Association; Mr. J. Russell Orr writes on the Cinema and the Empire; and Professor A. E. Heath discusses some of the advantages which the lecturer and teacher may expect in the future from the aid of the new scientific apparatus. Another striking feature of this issue is the select list of recommended films given by Miss C. A. Lejeune, the film critic of the *OBSERVER*. The educational possibilities of television, too, are dealt with by Mr. W. C. Keay, Hon. Treasurer of the Television Society.

The most cursory glance over the names and subjects which we have listed here will prove, we believe, that the platform

afforded by SIGHT AND SOUND will not suffer from any lack of ideas, scholarship and imagination. Taking no narrowly academic view of the scope of education, we are setting out to call the attention of the educational world to this new movement which is now gaining ground every day,

and we believe that in no short time SIGHT AND SOUND should win a place in the office of every educational administrator, in the library of every training college and school, and on the tables of all progressive teachers, lecturers, organisers and social workers.

WELCOME TO "SIGHT AND SOUND"

We give below a selection of messages we have received from distinguished educators and scientists, signifying their approval of the publication of SIGHT AND SOUND

THE ARCHBISHOP OF YORK

I wish to offer a very hearty welcome to SIGHT AND SOUND. The present era is marked by great educational activity and much experiment in educational method. But much of this is unco-ordinated, and one group of pioneers may be quite unaware of the efforts and experience of other groups. Here all will have the opportunity of finding out what experiments are being made with any of the "mechanical aids to learning," which science now offers in so great profusion; all will have also the opportunity of making generally available the wisdom garnered from their own enterprise.

The matter is of great importance, for while there is great gain to be won from the new inventions judiciously handled, there is real danger that they may fail to be "aids to learning" and become instead "substitutes for learning." I hope therefore that SIGHT AND SOUND may be as prolific of warning as of stimulus. But whatever helps fellow-workers to pool their experience is good; and because SIGHT AND SOUND has this objective in relation to its own field, it deserves warm welcome and wide support.

The Rev. J. SCOTT-LIDGETT

I regard the new venture as very interesting and important, for the educational use of the new mechanical aids to learning is a matter of great public concern. I send you, therefore, this brief expression of my interest in, and sympathy with, your new enterprise.

THE VISCOUNTESS SNOWDEN

The proposed new Journal, SIGHT AND SOUND, appears to me to be excellent in purpose and design.

SIR HENRY HADOW

Education means confronting the right teacher with the right class. It depends primarily on personal contact, for which no substitute can ever be found; it is materially aided on both sides by a wise choice of apparatus and equipment. Any extension of these is valuable both for providing information and for stimulating interest; among them the cinema and gramophone have useful parts to play in the general scheme. Rightly selected and employed they may well form part of the Reference Library, supporting and illustrating the written word by direct appeal to eye and ear. Their use is not to save labour but to enlarge its opportunities, and all who are concerned with educational progress should cordially welcome the assistance that they can offer.

SIR MICHAEL SADLER

SIGHT AND SOUND will be useful to many who are working in education. Its appearance will also have international value. It will tell us what other countries are doing in these matters, and will show them what is afoot here.

SIR J. ARTHUR THOMSON

I certainly wish well to an endeavour to make more of the possibilities of bringing science home to the people. From personal experience as learner and teacher I feel sure that those things grip us most firmly that we see most clearly. The

"visualising" students, who see pictures in their minds as they read and listen, are, as a rule, those who understand best. As opportunities for seeing increase, the habit of picturing will grow, and rebellion against obscurities will become more insistent. With modern devices much that is at present observable only by a fortunate few may become common property among all who will gladly learn; further, the increasing possibilities of working for the "ear-minded" as well as for the "eye-minded" raise high educational hopes, and why should they not be more than fulfilled?

Professor JULIAN HUXLEY

The publication of a journal devoted entirely to modern aids to learning, such as the cinema, gramophone, etc., is a very interesting event. The commercialization of the film industry has long stood in the way of the adequate organisation of films for educational purposes, but it looks as if the time has now at last arrived when these and other obstacles will be overcome. SIGHT AND SOUND ought to be a valuable agency in promoting a better type of education at all ages.

Dr. GEORGE SENTER

All who attended the recent Exhibition of Mechanical Aids to Learning must have been impressed by the great possibilities of the new methods of teaching and spreading information. It was therefore gratifying to learn that a Quarterly Review, SIGHT AND SOUND, has been founded to record the development and progress of the various mechanical aids, including wireless, the gramophone and the film.

The names of the members of the Editorial Board inspire confidence, and the venture will undoubtedly be of great service to the cause of adult education. I cordially welcome the new journal, and wish it ever-widening influence and success.

SIR WALFORD DAVIES

I am right glad to hear of the issue of a new publication to be devoted to the

progress and development of so-called mechanical aids to learning. Personally I am often rather staggered by the word "mechanical" in this connection. For example, I find a gramophone record of Sir William Bragg's spoken instructions on the laws of sound amazingly more vital in its effect upon me than the same words by the same authority in cold print.

The world never thinks of a printed page as a mechanical aid to learning. I hope the new journal may speed up the time when the world (especially the educational world) will, in like manner, completely desist from thinking of records, sound films and wireless as anything but vital aids to learning, and amazingly, even dangerously surpassing the invention of printing in their educational possibilities. My heartiest good wishes to the new venture.

SIR BENJAMIN GOTT

It is interesting to hear of a new paper which will deal with schools and adult education. It is to-day more necessary than ever to get the general public interested in education and willing to try to make it available for every young man and young woman in a suitable form. It is particularly interesting that the paper is specially to deal with the things which are going to play such an important part in the education of both children and adults, viz., films, wireless and gramophones, as soon as we can get the necessary equipment in our schools and public buildings.

DR. CYRIL NORWOOD

Hitherto it has been difficult in the schools to be aware of the possibilities opened up by the gramophone and the film, and, to a less extent wireless, because there has been no accessible publication in which constant changes and developments are put on record. I therefore hope that SIGHT AND SOUND will receive very general support.

Messages of welcome have also been received from Dr. Franklin Sibly, Vice-Chancellor of the University of Reading, Dr. Albert Mansbridge, Chairman of the British Institute of Adult Education, Professor Daniel Jones and Sir Francis Goodenough

NOTES OF THE QUARTER

BEFORE SIGHT AND SOUND has been out many weeks, the long awaited Report of the Commission on Educational and Cultural Films will be published. During the eighteen months of its existence, this Commission has undertaken an almost Herculean task, since its enquiries have been carried on *pari passu* with an extraordinary growth of public interest in the cultural possibilities of the cinema, and a demand for information and advice concerning current problems and difficulties. The Commission has therefore acted as a bureau of information, as well as a policy-framing body; and it has discharged these two functions with modest resources. Out of it all is to come, as Mr. Cameron indicates elsewhere, an urgent demand for the establishment of a National Film Institute—that is, an organisation which can introduce coherence into the fragmentary and spasmodic beginnings of exploiting the film as a medium of education. But can such a demand, however urgent, be met in these times of financial stringency? We do not despair of finding a satisfactory answer to this question. We agree that it is not very likely that government grants will be forthcoming at present to found such an Institute. Nor do we think that it would be a happy arrangement if this important project took shape in the form of some undersized, half-starved Institute dependent upon small grants made from philanthropic sources or by voluntary contributions.

Amending the Sunday Cinema Bill

Already, however, a line of advance has revealed itself. A year ago, when the Sunday Cinema Bill was first introduced, it was seen that the provisions of this Bill afforded an opportunity for promoting the educational use of films by a side-wind, as it were. With the opening of Sunday cinemas, there has grown up a tradition whereby local authorities, as a condition of permitting such opening, insist upon the allocation of a part of the takings to charitable purposes. Last year's Bill would have turned this custom into a statutory obligation. Now, without pronouncing in any way either in favour of or against the Sunday opening of cinemas, it is legitimate to argue that *if* the principle of the Bill be accepted, with the clause allocating part of the proceeds to charity, then education and culture have a reasonable claim to share in this allocation. As a result of a deputation to the Home Secretary last summer, the Government, with the approval of members of all parties, decided that this claim *was* reasonable, and shortly before the House adjourned, the late Attorney General announced that the amendment would be accepted in principle, to provide that a small proportion of the takings of every Sunday cinema show should be set aside and handed over to a national body, approved by the President of the Board of Education, for the promotion of educational and cultural films. This proposal, if

carried into effect, would at once provide a substantial financial basis for the National Film Institute which the Commission on Educational and Cultural Films is proposing.

A Resolution that will Help

The Sunday Cinema Bill, as we know, is being reintroduced during the current session, and we understand that it is not to be treated as a Government measure, but is to be left to a free vote of the House. The Bill, however, is drafted in the same terms as last year's Bill, and will be open to the same amendment, to provide help for promoting educational films. Here is an object for which those who have at heart the desire to raise the whole level of our cinema and to promote its use in our schools can set to work immediately. All over the country there are bodies of social workers, including particularly women's organisations, which are alarmed at certain grave faults in the existing cinema. Let them not concentrate their propaganda solely on the negative aspects of censorship, but also make a positive contribution to the solution of the problem of providing better films, by demanding that this amendment shall be incorporated in the Sunday Cinema Bill. Wherever it is possible, we recommend such organisations to pass a resolution, "that it is desirable that the Sunday Performances (Regulation) Bill should be amended so as to permit the allocation out of part of the proceeds of Sunday cinema performances, of a sum available for promoting the educational and cultural development of the film." In the meantime the Commission on Educational and Cultural Films, with the assistance of the Parliamentary Film Committee, is seeking to press acceptance of such an amendment as soon as the Committee stage of the Bill is reached.

The Gramophone and Education

While the work of the Film Commission is thus nearing fruition, a new and smaller, but also very important, enquiry is about to commence. The gramophone has been making remarkable strides in the educational sphere during the past year or two. It has long been known that gramophone records formed a most desirable accessory to the teaching of music and foreign languages. But it is now coming to be realised that the gramophone has also a part to play in many other subjects, including drama, elocution and rhythmic dancing. In speech training, Mr. Lloyd James is opening up new fields for the gramophone, both as regards the pronunciation of English and methods of reading aloud. A new series of records which is shortly being issued by the Linguaphone Company, dealing with methods of reading the Bible, is a case in point. Clearly the time has arrived when the educational possibilities of the gramophone need careful and systematic exploration. Accordingly, the joint committee of the

British Association for the Advancement of Science, the British Institute of Adult Education, and the Commission on Educational and Cultural Films, which sponsored last year's Exhibition of Mechanical Aids to Learning, is taking steps to set up a representative committee of enquiry into this subject. The educational representatives of the leading gramophone companies have been consulted in the matter, and have promised to collaborate with such a committee and afford it information and provide the means of research and experiment. In due course the committee will publish a report of its conclusions.

A Village Film Experiment in Devon

The Middlesex Experiment with sound films in schools last summer has provoked the demand for a similar investigation in Scotland. Both in Glasgow, under the auspices of the Scottish Educational Cinema Society, and in Edinburgh, under the Educational Committee, experiments are being conducted in a number of selected schools. A parallel enthusiasm has been awakened in the adult education world, a pioneering experiment having been launched in South Devon under the auspices of the local W.E.A. Particular interest here attaches to the fact that the film is to be used in a purely rural area. The Devon experiment takes two forms, first the formation of a local film society to show films of cultural value to limited audiences on Sundays; secondly, the touring of a series of specially selected programmes of educational films among a group of villages, with the object of finding out how far such films can be used as an agency for stimulating rural audiences to educational activity. The Western Electric Company is assisting this experiment with the loan of sound projecting apparatus; and silent apparatus is also being used, in order that an assessment may be made of the comparative value of silent and talking films for educational purposes. British Instructional Films are giving their advice and assistance in the framing of programmes and the provision of suitable films. Should this experiment succeed, we may expect that many other imitators will spring up in other parts of the country.

Help for Film Societies

So far, in the adult field, interest in the cinema has mainly taken the form of the launching of film societies. These societies have had to encounter very serious difficulties from the licensing regulations, which were not framed with any thought of making the path easier for those who wish to see good films. The rules on the subject of the use of premises, the taking of fire precautions, exemption from entertainment tax and so forth, are chaotic, and vary from one district to another. It is high time that the various film societies in the country got together and formed a federation for mutual assistance and to gain proper treatment from the authorities, particularly in view of the setting up of the new Home Office Advisory Committee. We should be glad to

hear from the organisers of any film societies up and down the country who would like us to give assistance in this direction.

The Film Trade and Education

It must not be supposed that educators are more alive to the educational possibilities of the new scientific inventions than those engaged in manufacturing apparatus. During the past twelve months there has been a striking awakening on the part of the film trade to the possibilities of education as a market. Projecting apparatus is becoming cheaper, better, more portable and easier to handle. The great difficulty remains the supply of films, and the establishment of some recognised teaching standards to which such films ought to conform. Even here there are many firms not entertaining the idea of producing educational films in collaboration with teaching experts. The next move will be to get competent bodies of educators to state exactly what films in what subjects ought to be made.

Wanted—An Efficient Home Recorder

Whoever first puts on the market really satisfactory and inexpensive apparatus for the home recording of the human voice will be sure of a welcome from educators. All who already make use of the gramophone and wireless for purposes of language and music study, for instance, know that the instructional value of these inventions would be much enhanced if it became possible to check the progress of students by making records of their voices. At present the Dictaphone and similar instruments are available for this purpose, but these are too expensive for the ordinary teacher or student. We hear that there is a prospect that before long the Blattnerphone—that ingenious system of recording on steel tape—may be produced in a smaller and cheaper form, which would go far to meet this need.

Why Not Better Film Publicity?

Surely the weakest side of the cinema is now its publicity methods. Half the complaints that are raised, on behalf of public morals, against the deleterious effects of certain films on children, are, we are convinced, provoked by the sight of the crude and misleading posters that still plaster the front of the ordinary picture-house. Such posters—reminiscent of the broad-sheet and penny-dreadful of 100 years ago give totally false impressions of films that are often artistically beautiful and dramatically sound. It is the same with the "stills" that we find framed on the walls of cinema lobbies. Since these are almost all chosen for their "sex-appeal," it is not surprising that the film gets a name for eroticism. It would pay film producers time and again to prepare and issue to the press special "still" photographs of their pictures at an artistic level comparable with what is ordinarily achieved in press photography.

(Other "Notes of the Quarter" appear on page 24)

THE CASE FOR A NATIONAL FILM INSTITUTE

By A. C. Cameron

The Hon. Secretary of the Commission on Educational and Cultural Films here discusses the principal questions with which the Commission's Report (due for publication very shortly) will deal

THE Report of the Commission on Educational and Cultural Films is due to appear in the early summer, and it would be most improper for an officer of the Commission to anticipate its conclusions. But the Commission itself, in four printed papers and periodical bulletins, has clearly indicated the lines of its work and the main purport of its Report. The Commission has considered not only the subsidiary, if important, issue of educational films in the narrower sense, but the whole future of cinematography, as a cultural influence for good or for ill in national life. Its report will be concerned with one main proposal, that a permanent central organisation should be set up in Great Britain exercising a constructive influence on the development of cinematography from the point of view of national well-being.

I want to emphasise the word "constructive." Too little criticism of the film to-day is in fact constructive. It is easy enough to see the faults of many of the films which are given to us. It is less easy to suggest how they may be improved. So many thoughtful people who might give effective help from their experience and judgment ask only for a better censorship, not for better films. A negative policy is as useless in this as in any other field. It will get us nowhere. Meanwhile, a nation-wide, indeed a world-wide force which might be used for the highest service of national education and enjoyment, is being abused and neglected.

Almost alone of civilized countries, Great Britain has left the development of cinematography to look after itself. It is the fashion to stigmatise American films, as though no good ever came out of Hollywood. Hollywood owes its pre-eminence to the technical skill of its film-craftsmen and to the foresight of a few business men who early realised the golden future of the cinema; and if it produces bad films it also produces some very good ones. Moreover, the United States of America have realised that the new medium can serve the schools. There are perhaps one hundred schools in England which make any serious attempt to use the cinema for teaching. In America the school cinema is a

commonplace. The Universities of Yale and Harvard have played their part. The Harvard University Film Foundation was endowed by the University with a site and buildings and is producing educational films in co-operation with the faculties.

In Europe all the principal countries have machinery for influencing the production and distribution of films, quite apart from their necessary (though relatively unimportant) systems of censorship. In Germany, for example, the Lampe Film Institute (and a sister institution in South Germany) views, judges and classifies all films produced as teaching or interest films claiming special artistic merit. Without its visa no film may be shown in the schools. In the public cinemas a film with its visa is allowed a rebate of entertainment tax. In Italy the Luce Institute goes further still. It produces films itself and exercises a large measure of control over the production of private firms. All exhibitors must include in their programmes films dealing with cine-education, propaganda, or national culture which are distributed by Luce. Perhaps even more striking is the attitude of Japan. Japan came effectively into contact with European culture within living memory, and accepted it selectively. She did not reject the film; but Government and voluntary organisations are working together to use a powerful medium in the best interests of the State.

The Englishman is proud of his freedom, and perhaps secretly proud of being illogical. A degree of State control which may be natural in Germany or Italy would be fiercely resented in this country. I give these Continental examples not as models to be followed, but to show a point of view. We do not want a bureaucratic control of recreation, but a new outlook. Other countries are taking the film seriously. Unless and until we do so too we shall have the films we deserve.

A British National Film Institute might have less executive power than its Continental neighbours: it would not have a less important task. Nor would it, I think, in the right hands, have any less prestige. It would serve, in the first place, to link intelligent

RATIONALISATION ON THE SCREEN: The gramophone factory which is the setting for René Clair's new musical film satire *A NOUS LA LIBERTÉ* (Universal)



public opinion and the film trade. Public opinion has been slow to develop a film taste. There are many signs that it is beginning to know what films it wants; and the Trade are ready enough to make those films if assured of a reasonable market.

A movement is growing in provincial towns for the establishment of repertory cinemas and film societies. It is not impossible that this movement will in time have as profound an effect on the development of cinematography as an earlier repertory movement on the drama. It suffers at the moment from lack of knowledge and of guidance. There is no one to whom it can look for advice and information. A more specialised public is beginning to realise that the film may be a powerful aid to the teacher either in the adult education class or in school. There is a demand for teaching films which the Trade are anxious to meet; but there is no organised body of teaching opinion to tell them what films are wanted. Nor can the teacher who wants to use the cinematograph turn to any central body and find out what projector will best suit him, where he can get films, how he should use them.

The entertainment film and the teaching film are two separate things. Any attempt to make the one improving or the other amusing is fatal. A National Film Institute would be concerned with both, but I hope it would never confuse them. If it were concerned to improve the public taste in

entertainment films, it would inculcate discrimination, not priggishness. A filmgoer should know instinctively the difference between, say *Le Million*, a delicious entertainment which strikes a bell-like note, and a piece of muddled sentimental and perhaps "goody-goody" slush.

A National Film Institute could act as a clearing house of information and advice to the interested layman, the producer, the Film Society secretary, and the teacher; it would co-operate with the trade, and help both to remove misunderstandings and to produce teaching films. It would advise Government Departments of which there are few to-day not concerned with films. It might be called on by the Government to certify films as possessing educational value for circulation either at home or abroad. Finally, we have grave responsibilities for backward races in the colonies and protectorates: the Institute would be concerned for their needs.

The Commission itself has been trying to meet some of these needs, in so far as an association of busy people can do so. The measure of welcome from all sides which its efforts have received is perhaps not the least cogent argument for the establishment of a National Film Institute. I look forward with some confidence to the time when the Commission can hand over its work to a publicly constituted body, with a status and a personnel which command general confidence and respect.

SCHOOL BROADCASTING

WHAT HAS IT ACHIEVED?

By Mary Somerville

Secretary, Central Council for School Broadcasting

WITH the publication of the Kent Report in 1927, the possibilities of broadcasting as a medium of school education were generally recognised, and the B.B.C. had no difficulty in forming a body representative of the central and local educational authorities, teachers, and training college organisations, upon which they devolved the educational responsibility for their service of broadcasts to schools.

Thus the development of school broadcasting in this country has from the early stages been in the hands of those officially concerned with education, and already a considerable body of research work has been done with a view to determining the special contribution which broadcasting can make to the teaching of the various subjects of the curriculum.

The Work of the Central Council

Before the setting up of the Central Council for School Broadcasting, the B.B.C. had chiefly experimented with the use and limitations of the medium itself: what could, and what could not be done by broadcasting. It was believed that broadcast lessons could provide for schools an extended contact with adult minds, and could serve also as a means of bringing children into touch with new ideas even in the accustomed round of school subjects, where there is always the danger that class teaching may become monotonous by the repeated presentation of subjects from one point of view. The Central Council, building on the B.B.C.'s initial experimentation, have sought to determine how far it is possible to improve the contents of the normal school curriculum by utilising the new medium of broadcasting. They have also experimented with different types of broadcaster, in order to find out whether the expert in a subject can be trained to put the information he wishes to convey into a form suitable for a school audience, and they have instigated research, both in schools and in the training colleges, into the best methods of using the broadcast talks as part of a class lesson. This research work, as well as the detailed supervision of the programme and pamphlet material for the broadcast courses, is performed for

the Council by a series of subject sub-committees, on each of which there is a majority of teachers who are following the broadcast lessons in the schools. With them serve specialists in the subject and in the teaching of the subject, while the B.B.C. officials responsible for putting proposals into effect also attend meetings in the capacity of consultants.

Broadcasting Modern Education

The work of these Subject Committees is based very largely on evidence supplied by regular reports which they have arranged to receive from teachers in listening schools, and from officials present in the schools during the reception of the broadcast lessons. During the past three years a variety of experiments have been made and many noticeable changes have been effected in the form and content of the broadcast talks. It may be interesting to note the directions in which the various Subject Committees are advancing and to see how far they are in accordance with modern educational thought.

The broadcast courses are intended, roughly, for three age groups—11 to 14, 13 to 15, and 15 and upwards, and an examination of the aim and scope of each course, as set forth in the pamphlets which are published in connection with them, shows that the Subject Committees are working along lines similar to those laid down in the sections of the Hadow Report on the Education of the Adolescent which deal with the teaching of their several subjects.

In the case of History, for instance, the Hadow Report stresses the importance of dealing with world history, noting the growing desire of teachers to introduce it into the curriculum of the elementary schools and admitting that the subject is extraordinarily difficult to handle, even where teachers can claim an adequate knowledge of it. A series of broadcast talks on world history was recently planned by the History Committee of the B.B.C. Central Council. These talks were given by an outstanding expert, who aimed at supplementing the teaching in the schools by providing the broad

sweep over the vast field of material that the historian alone can give accurately. The talks were illustrated with dramatic interludes well adapted to the medium of broadcasting, which gave reality to the life of the time, and the course was so successful that the Council is now of the opinion that there is a definite demand among teachers for broadcast talks of this kind.

World Problems of to-day—Links with History

Again, arising out of a paragraph in the Hadow Report dealing with history in the modern school, a course of talks on "Tracing History Backwards" has been tried and has been found to justify a place in future programmes. The teachers who desire first and foremost to link up the present with the past are helped in such a course by a broadcast speaker who is in intimate touch with the political and economic life of to-day, and who is accustomed to the task of expounding it without class or party bias. Collaborating with such a speaker is the historian, who traces from the past the growth of the institutions and problems of to-day.

A third experiment has also proved that teachers who wish to concentrate on straightforward English history are prepared to use broadcast sketches of social life of various periods, or vivid accounts of historical events. These are, of course, supplementary to the ordinary history lesson and provide additional material for the use of the teacher.

Science Teaching and the Expert

In the field of science broadcasting would appear to have a contribution to make to three types of science teaching outlined in the Hadow Report. It can provide for the schools contact with research experts who can bring to the schools the latest fruits of scientific research, and can also bring home to the children the practical application of science to everyday life. In the opinion of the Science and Natural History Committee, there is a particular field for talks of this kind on nature study for younger children. Such talks are designed to encourage observation out of doors. For schools in agricultural districts there is also a place, they believe, for talks on rural science, and for modern schools and senior classes, talks on hygiene, biologically treated.

In geography, it is now held that the simple, easily understood "traveller's tale" is the special contribution of broadcasting. Teachers find these talks especially useful in view of the rapidity with which geographical knowledge goes out of date,

and the special demands for a constant re-adjustment of outlook which the teaching of this subject thus makes upon them. It is interesting to note that the Geography Committee is of the opinion that there is a field for collaboration between them and a body interested in the production of geographical films suitable for use in schools. Already they have arranged to publish lists of suitable films in the pamphlet which accompanies the course.

Broadcasting and other Modern Aids

This need for co-ordinating the development of school broadcasting with development in the other so-called mechanical aids to education has also been noted by the committees responsible for the school broadcasts in music, modern languages, and English speech and literature. Here it is felt that work should be done to determine the respective contribution of broadcasting and the gramophone. In the broadcast lessons on musical appreciation, guidance is already being given in the follow-up use of the gramophone. In English literature and speech, and in modern languages, the problem is somewhat different, but if suitable records were available the broadcast teachers would wish without doubt to suggest their use to their pupils in following up the broadcast lessons.

The Teacher's Part

These conclusions are, of course, tentative only. The Central Council holds strongly to the opinion that broadcasting can only supplement; it can never supplant the work of the teacher in the school. Thus the success of a broadcast lesson must depend in great measure on the extent to which the teacher in the school can seize on its full teaching value, and can help his pupils to relate it to the work they have been doing in class. For this reason school broadcasting does not lend itself to scientific investigation under laboratory conditions. The only evidence that can finally carry conviction is the cumulative opinion of those intimately connected with the schools, and the next step in building up any certain conclusions is to ensure that a sufficiently large number of teachers are experimenting with broadcast lessons under the right conditions, psychological as well as material. Of course reception must be good, and an adequate supply of illustrative material guaranteed; but also the minds of the teachers must be attuned to the idea of using the lessons not merely for novelty's sake but as a new instrument for education in a changing world.

SHOWMANSHIP AND SCHOLARSHIP

CAN THEY MAKE CONTACT?

By F. A. Hoare

Director of Educational Research, Western Electric Company

Mr. Hoare, who was largely concerned in producing the recent report 'Sound Films in Schools' dealing with the Middlesex Experiment, here surveys some of the practical problems to be faced in getting down to the business of producing teaching films for classroom work

THE more recent enquiries into the place of films in education have emphasized afresh the problems which have to be tackled and overcome if cinematography is ever to find its proper place in the schools. These problems are of no small dimensions, and their solution will doubtless be powerfully assisted by the inauguration of SIGHT AND SOUND, one of the main uses of which will be to serve as the forum of those who have contributions to make.

The first and perhaps the most obvious difficulty is that the two parties, namely the teachers and the trade, do not know each other. They talk different languages, and neither of them has any real conception of the technical and administrative problems of the other. It is admitted on all hands that film production for school purposes is a new and unexplored field. The Middlesex Report* and the Historical Association's Report,† working with different material and approaching the problem in different ways, conclude alike that co-operative effort is needed. Before indicating what form this co-operation might take I want to draw attention to the first condition essential for success in any co-operative enterprise, namely, understanding between the parties concerned.

There has been a good deal of evidence of lack of understanding recently. Educationists generally do not appreciate the scope and methods of the highly organised film industry. Much of the talk about amateur film production and "make-do" methods of projection by antiquated machines discarded for other purposes where quality is highly

valued, is irritating and unwise. The schools must stake an early claim for the best technical material which the trade can produce, and they must learn to use the film and its projection apparatus so that it will not suffer by comparison with the best theatrical results. The tacit acceptance for school purposes of antiquated films and obsolete projectors will mean that cinematography starts its educational career gravely handicapped. The wiser course will be to start from the highest point of technical and artistic excellence already achieved and push ahead rapidly to even greater successes.

Motion picture production is, then, an industry and a science, as well as an art. The successful producer is a combination of artist, psychologist, technician, business man and organizer, with a keen understanding of human nature, artistic and commercial values and public taste, and with the vision and ability to correlate them.

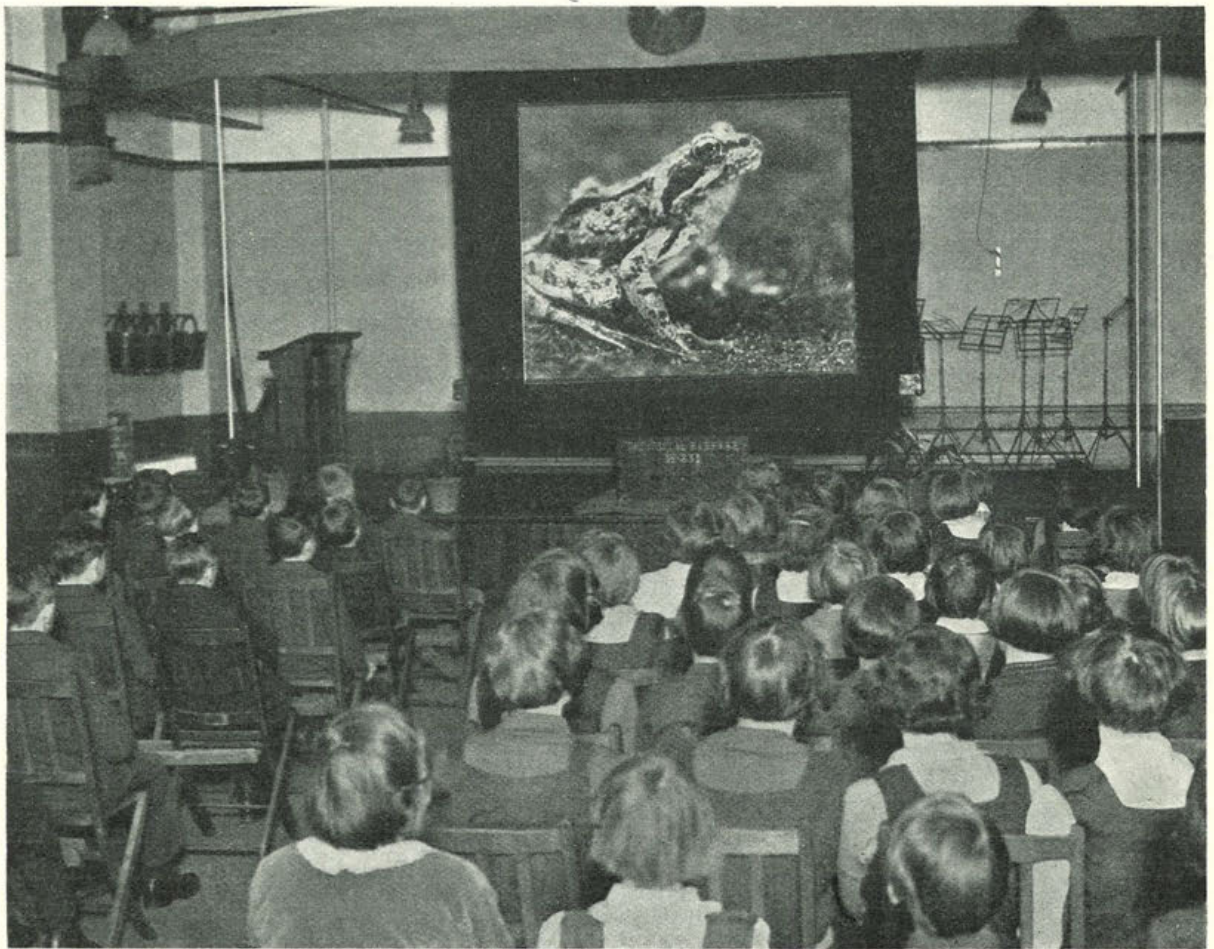
The Making of a Film

It is not possible in the course of a brief article to give full particulars of the functions of the army of specialists who must play their parts in the production of a first-class film. The original story or synopsis goes through many hands before it is transformed into a living thing upon the screen. Usually in its original form it is in no way suited to the screen, and a scenarist re-writes it before even it is considered by the technicians. Then a writer, experienced in the practical aspects of film production, breaks it up into scenes and specifies the dialogue, action and settings for each scene, the whole of which becomes a "continuity." The "continuity" is then submitted to a series of conferences at which the "director" presides and at which are present usually the author, the continuity writer, the "art director" (or designer), the "camera-man" and the "sound engineer." At these conferences the "continuity" is moulded

* SOUND FILMS IN SCHOOLS, the report of an experiment undertaken jointly by certain local education authorities and by the National Union of Teachers in the schools of Middlesex. Published by "The Schoolmaster" Publishing Company, 3, Racquet Court, Fleet Street, E.C.4.

† THE VALUE OF FILMS IN HISTORY TEACHING, by Frances Consitt. G. Bell and Sons.

SOUND
FILMS
IN THE
CLASSROOM



A classroom showing of one of the "Secrets of Nature" Films used in the Middlesex Experiment. The children were given a short examination on each picture and the teachers were also asked to reply to a questionnaire on the results of the experiment.

From "Sound Films in Schools."

into its final form and decisions are reached regarding the sequence of "shooting," the properties required and the effects to be obtained. The actual taking of a film should occupy little time compared with that consumed in advance planning, and thorough planning may save great expense when a delay may cause to stand idle studio, plant and staff valued in tens of thousands of pounds. The picture is "shot" in a number of short sequences, the sound being recorded synchronously.

Meticulous care is taken with the pictorial composition of each scene, the lighting effects and the recording of the sound. Great care and skill are needed in the placing of the microphones, attention to acoustic conditions of the studio (as affected by the "sets" of scenery used) and "monitoring" or observation of the sound while it is being recorded, in order to obtain that ventriloquial illusion of

reality upon which the talking picture depends for its appeal. Even so, with all this preparation and care, considerable wastage of time and of film usually occurs.

After the picture has been "shot" the negative is developed, and the editing staff selects the best of alternative "takes" with their corresponding sound records, taken on separate film by recording machines synchronised with the cameras. By dexterous cutting all artistic and mechanical imperfections are eliminated, and the film is arranged so as to maintain the "tempo" of the whole. It is then usually necessary to re-record or "dubb" the sound record so as to correct inequalities of loudness and sometimes to superimpose additional sounds, music and "effects" not present in the original recording. In this form the negative is at last complete and consists of two films of equal length, one carrying the picture and the other the sound record.

Then follows the laboratory processing, a highly skilled job, where, in the "sound-on-film" process, the sound record is combined with the picture in the production of hundreds of duplicate prints of the film or, in the "sound-on-disc" method, the

photographic sound record on the film is transferred electrically to discs not unlike the familiar electrically-recorded gramophone record.

It is hardly likely that effective co-operation can be achieved until the significance of each of these steps in the production of motion pictures is thoroughly understood by educationists.

Constructive Criticism

The first step towards production for school purposes involves the definition in clear language by the groups of specialist teachers of the part which films can play in teaching each particular subject. Teachers of geography, history, science, mathematics, and so forth, will need to do some careful preliminary thinking if waste of money and effort is to be avoided. I suggest that an early study in each of the subjects of the school curriculum of the particular lessons which can best be taught or illustrated by films ought to be undertaken forthwith. It is no use complaining of the inadequacy of educational films, or of their shortcomings in form and content, unless constructive criticism and suggestions are also submitted to guide future production.

Once this definition of objectives in each subject has been made, the film director can be called in. He is, I believe, ready and anxious to get to work. He will contribute the vitally important part of transmuting the somewhat dry material presented to him by the educationist into the living and glowing form of motion pictures. He comprehends the successive steps of the lesson in visual form, and must be allowed a free hand to exercise his art; for the educational film will need to contain as much of the dramatic quality and showmanship of the best theatrical film as can be made compatible with the scholarly seriousness necessary in a real teaching instrument. In the detailed planning of production there must be frequent conferences and cross-references between the two parties to ensure ultimate success.

What Does it Cost?

Let us look a little more closely at what is involved in all this. There is a financial problem of no small magnitude. Good sound pictures will cost anything from 10/- to 30/- per foot to produce. A one-reel film, lasting ten minutes, may cost between £500 and £1,500. The adaptation of suitable existing material for school use could also, of course, be undertaken on a fairly large scale and might not

involve quite so much expenditure. A library of educational films could thus be established, partly by means of new productions and partly by means of adapted films. A distribution service on a fairly large scale must also be anticipated, rental charges must be fixed so as to cover production costs and show a margin of profit, and the machinery for rapid and easy exchanges of film must be perfected. Ultimately local libraries of films serving local education authorities would doubtless be formed. It is important to remember, however, that real advance cannot be made until plans have been fully developed to cover distribution and rental service, and these are essentially commercial undertakings in the conduct of which the experience of the film trade will provide a certain amount of guidance.

Apparatus and Maintenance

The Middlesex Report recognised that the problem of the supply of films and that of the installation of projectors were allied problems. It is clear that the lines of advance towards the solution of the former will reveal the best methods of tackling the latter. Expense is, as ever, a serious item, especially if sound films are to be used. Nor is it safe to assume that the financial problem is settled when installation is complete. Modern sound film reproducing apparatus is intricate and delicate in construction, though it does not present any difficulty in operation. It requires skilled maintenance in order to secure that the technical perfection of the film shall be reproduced when it is shown, or else the film ceases to be the "living thing" which the care taken over its production justifies. One of the reasons for the comparative failure of school broadcasting in the early days was the poor quality of the sound obtainable from receiving apparatus left in the hands of unskilled people or semi-skilled "radio-mechanics." We can learn from this at least that cinematograph apparatus for schools must be the best that the money available can buy, and further, that the organization of school cinematography must be sufficiently comprehensive to deal with the question of skilled maintenance.

This is by no means a complete statement of the difficulties which confront us. It is, perhaps, enough to show that careful planning and thinking are necessary before any scheme can be put into operation if that scheme is to make a serious attempt to cater for the needs of schools and adult education.

New Methods in Teaching

MECHANICAL AIDS TO LIVING THOUGHT

By Professor A. E. Heath

Vice-Chairman of the British Institute of Adult Education

MECHANISM does not always mechanize. It only does so when the mechanical instrument is used as an end to itself, and not merely as a means. A card-index is a useful servant, but a bad master. Take, for instance, that most remarkable instrument, human language, spoken and written. By utilizing mechanical processes of bodily sound and movement we not only achieve the expression of thought, but also help in the actual advance of thought itself. I am transferring these ideas, as they pass through my mind, into material marks on paper. But, as the corrections on my manuscript show, the act of mechanical transference is assisting the thought. When I have finished, many other mechanical devices will be brought into play to convey these ideas to a wider circle of people. Thought without intercommunication is unthinkable. It would be very difficult for me to persevere in active thinking about the world if I happened to be the last, and sole, survivor of the human race! To those who scorn all mechanical aids as mechanization, I would insist, then, that the expressing of thought, together with its communication to others in some medium, are not hindrances to active thinking but essential factors in it.

Those sentimentalists who combine actual enjoyment of all the fruits of mechanism with an unquenchable taste for railing at it are (curiously enough) usually pedants who place more value upon the language in which thought is expressed than upon the thought itself. And it is the pedant, above all others, who commits the error of estimating the instrument above the ends it is designed to serve. In sober fact the question we ought to be asking ourselves is not whether mechanism, always and everywhere, mechanizes: but *what are the conditions of its most effective use?* That is the essential problem which faces all who wish to employ modern aids to expression and intercommunication. The film, the gramophone, the epidiascope—all these are comparable to highly developed languages which differ from earlier types in being more elaborate and efficient. Rightly used they bring new modes of expression into the realm of the possible, and

thus stimulate thought to wider as well as to more discriminating flights.

Without any further defence of modern aids against our educational backwoodsmen, I propose to give a concrete example, out of many which have fallen within my teaching experience, of the way in which development of such aids would present new powers to the teacher. Some years ago I constructed a long chronological chart because I wanted to get an idea of the historical background of scientific work in different ages. I therefore put down the names of men of science and their discoveries, varying the size of the lettering with the importance of the man and his work, in red script: and then entered on the chart, in black, events in social and cultural history. I was astonished to find how illuminating a bare chronological series of events, set out in this way on a uniform time-scale, could be. It was possible, for instance, to see at a glance that the seventeenth century was not merely the age of mechanics in its narrow sense: for that characteristic is reflected also in other branches of human activity. The whole thing hangs together. Again, history unrolled in this manner, by the yard, enables us to catch other unities. It becomes clear that each age has its own peculiar scientific flavour. Thus there is a certain disconnectedness in the scientific entries during the sixteenth century; whereas when we turn to the seventeenth century we note at once instances of interconnection and co-operation. Also, when we look at the seventeenth century entries as a whole it becomes obvious why philosophers were either men of science themselves, like Descartes and Leibniz; or, like Spinoza, deeply influenced in both matter and manner by the scientific advances of their age.

If these charts (clumsy as they were in practice) proved helpful, how much more illuminating could they be made by employing modern resources! It would be possible not only to take a rapid survey of a whole period, but also to fade out at any point into the actual story of the events noted in the chronological table. We could see a film of the mischievous Galileo timing the moment when he

dropped the two lead shots from the leaning tower of Pisa for the precise instant when his orthodox professional colleagues were passing by. The possibility here suggested of making the dead past live again will not be lost upon any of those who have enjoyed Professor Andrade's repetition of the experiments of an older time with the materials and apparatus then used, and in the dress and setting of the period. The greater plasticity and range of film and sound mechanisms enables us to see events in the history of thought more vividly; and helps us to set them, easily and quickly, in proper systematic relationship with others. In short, our new and powerful modes of communication could be used to create living appreciation of the connections between ideas; and to throw, by their speedier sweep of expression, whole groups of ideas into a wider historical perspective.

It is a valid and fundamental principle in all the arts that the medium employed should be so used that it achieves ends which are uniquely possible

in that medium and in no other. Our merely animal activities only become arts when they are deliberately made to achieve clearly foreseen ends; but each artful process always works in and through some medium—paint, or clay, or light, or sound. And, at its most fruitful, the process must be so designed not only to use the medium being applied in a way natural to it, but also to make that medium do the work which *it alone can best do*. This, then, is the claim I am making: that in conveying to other minds the broad interplay of ideas in the history of thought, the mechanical aids of light and sound apparatus have unique advantages over the pedestrian method of script and speech from the individual teacher. Ideas become inert, dead lumber, by the time they have found their way into the textbooks. But originally they were solutions to real problems. The great advantage of modern mechanical aids is that ideas need no longer be imparted as static entities, but may be presented in their true setting in terms of the occasions which gave them birth.

CAPTIONS AND THEIR FAULTS

By J. Fairgrieve

In the following notes Mr. J. Fairgrieve, Vice-President of the Geographical Association, notes some points arising out of his examination of over one hundred silent films dealing with geographical subjects. Many of his comments apply with equal force to sound films

IN the first place it might be held that there should be no captions at all. This must evidently be the case when the film is to be shown to illiterate or primitive peoples for purposes which are educational in the widest sense of the term. The education of such people is one of the most important functions of the cinema, but except in Russia this has scarcely begun to be realised. The film should, then, tell its own story or should be a talkie. It is conceivable that something that might be called geography might be useful for such people, but as a matter of fact no films have been seen which do not require explanation of some sort.

The purpose for which a film is to be used is of importance in determining the form which the explanation may take. If the film is to take some fifteen minutes in showing and is to be seen without a stop, it is pretty certain that extensive captioning is necessary. On the other hand, if the film is short, say five minutes, and is to be stopped repeatedly for discussion of the matter seen, then captions are much less necessary and the explanation may take the form of a detailed printed scenario for the use of the teacher, this scenario being written on the assumption that everything has to be explained.

Captioning may be unsatisfactory for various reasons. The fact may scarcely need stating at this time of day, but it remains that in the majority of these films, made presumably by experienced producers, there were obvious faults of captioning.

In some cases the captions were too few, the result being that much of the value of the film was lost because what was being looked at was not obvious. On the other hand, in certain films the captions were much too long and too elaborate; they were not simple enough.

Allied to these two faults were two others. On the one hand captions might not be held quite long enough on the screen, so that the explanation was lost. More commonly, they were difficult to understand, perhaps because some technical term was used but not explained either by word or picture. If such a word cannot be made clear it should be omitted. In other cases the difficulty of the caption arose from the fact that while the film might be eminently suitable for young children the caption was suitable for much older people. Or a quite gratuitous difficulty might be introduced by the use of ornate type. Very often captions were not to the point; they were allusive instead of explanatory. This is perhaps at once the commonest and the most irritating error in captioning.

The ideal caption in a geography film is short and simple; it avoids cheap humour like the devil; it directs attention to the particular point, or points, to be noticed, though it is, of course, best to look at one thing at a time; it even points out the obvious. Finally, it must be accurate; if it *says* Nigeria it must *be* Nigeria.

THE NEW LANGUAGE TEACHING

By A. Lloyd James

Mr. Lloyd James is well known to the wireless audience as Secretary of the B.B.C. Advisory Committee on Spoken English. He has also appeared in "48 Paddington Street", the first talking film on English Phonetics, which was made by British Instructional Films last September

TELEPHONE, phonograph, gramophone, radio, talking film, Blattnerphone—what an impressive series of inventions to place to the credit of less than a century of Western civilisation! And they have all of them, as their principal purpose, the transmission through time and space of that very fleeting and physically impotent complication known as the human voice, which vanishes into space the moment it is uttered, leaving no record of its existence, and becomes as though it had never been. At least that was how it used to be, *mais nous avons changé tout cela!* The voice now carries from Berlin to New York, from Aberdeen to Sydney; it can be preserved almost indefinitely on wax, metal or shellac discs, on celluloid film, and last miracle of all, on steel ribbon or wire. A few weeks ago I went to a school in South London and listened to myself broadcast a lesson from Savoy Hill, a lesson that I had put on a Blattner steel ribbon an hour or two previously!

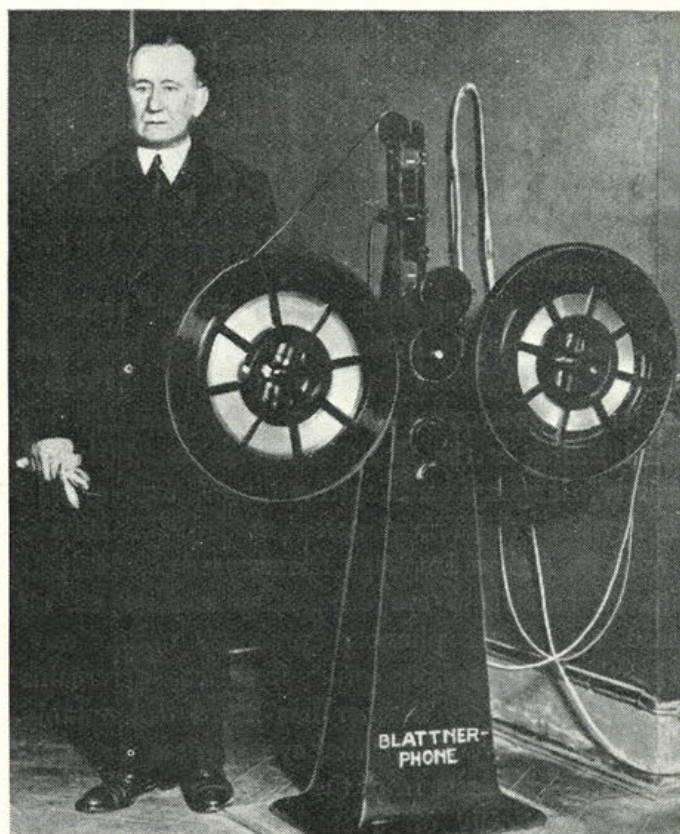
Here then are new and fascinating machines, all ready for whatever purpose we choose to use them; they may be toys for our delight or engines for our destruction. They may even be instruments for our edification, but people who regard them as such are not popular, for education is never a popular cry, and the academic pill must be heavily coated with sugar. Still, something is done to justify the brains that went to the making of those machines, and they *are* used for the furtherance of knowledge and the spread of culture. It surely was a fool who said "Tis folly to be wise"; let us in all solemnity propose an amendment to this fatuous proposition, and, while admitting that the so-called wise-acres of ancient days may have been fools, submit that now, thanks to gramophones, radio, film, Blattner and the rest of them, "Tis jolly to be wise."

And all over the civilised world these machines are being used in the cause of education. Europe is learning English very largely by radio and gramophone; only recently a friend of mine told me with astonishment that he picked up Warsaw while playing with the dials, and heard my voice broadcasting a lesson in English for the benefit of Poland!

Japan learns English in the same way, and Professor Okakura, who is in charge of radio instruction in Japan, is now on a visit to us here. Think of the effect of this instruction in the mass, and the very powerful influence it will exert to prevent the disintegration of the English language into mutually unintelligible dialects.

In our own country, where the level of foreign language teaching in the secondary schools is probably higher than in any country—although it is not our custom to talk over much about our excellences—gramophone and radio are at the disposal of every school, and class-room teaching can be reinforced by the lively personalities of M. Stéphan, Dr. Deissmann and Mr. Siepmann. Even the King's English, the birthright of us all, can now be daily heard from Land's End to John o' Groats, from Braich y Pwll to Gorleston.

A new experiment here is of very great interest. No dialect of English meets with more adverse



The Marchese Marconi with the Blattnerphone on which an address by the Pope was recorded recently at the Vatican



TWO DIALECTS MEET: Indian and Cockney in "Forty-Eight Paddington Street," the first sound film to be made about phonetics. (British Instructional Films Ltd.)

criticism than that associated with the public performance of religious worship. The clergy have been seriously belaboured for their reading of the Bible and Prayer-Book, and our comedians have lost no opportunity of caricaturing them. The B.B.C., acting in conjunction with the Linguaphone Institute, is going to try the effect of producing a set of gramophone records of Biblical passages as read by those whose Bible reading before the microphone has proved most acceptable to the listening public. This series, with a long and detailed analysis of the dialect known as "clerical," will be published shortly, and should do a great deal to remedy what is evidently felt to be a very serious matter. Speech behaviour is the only aspect of behaviour associated with religious worship that we allow to be publicly burlesqued, and that this should be so is lamentable; let us hope that with the help of a machine we may put the matter right.

What the talking film can do in the cause of education must be evident to any who have seen some of the excellent reels already produced. **FORTY-EIGHT PADDINGTON STREET**, by British Instructional Films, is the first talkie in the world devoted entirely to language teaching; this film, centering around the rhythmic difference between modern English and a modern Indian language, has aroused considerable interest, and there are other linguistic talkies, all based on sound phonetic practice, under way. What the Blattnerphone can do in the cause remains to be seen. Every listener has heard it; notably last Derby Day, when the eye witness account, which was broadcast from the course, was recorded electromagnetically on a steel tape, while it was being broadcast, and was again broadcast in the news at night from the steel tape! The tape has

now become a fine steel wire, and soon, I imagine, we shall hitch this new machine on to our wireless sets and make steel records of anything we choose to preserve, and reproduce it as often as we please. When we are tired of it we can wash it all out and use the wire again! Here surely is a machine that has some contribution to make to the great task of training us, young or old, to carry on the torch, as well as to the equally vital task of wisely beguiling our leisure.

What is the next machine to be?

TWO EXPERIMENTS

Standard and Sub-standard films in Scotland

THE interest of the Scottish education authorities in the teaching possibilities of the cinema has taken practical shape in experiments at Edinburgh and Glasgow. In both cases, through the co-operation of the city education committee and the film trade, pictures of an educational character were shown at a number of schools, and the results recorded: but in the Glasgow experiment the teachers' part is considerably more active and there are certain features of special importance. The pictures in this case were supplied by the Empire Marketing Board and were edited by the teachers themselves, who cut from each the portions having a direct bearing on the lesson. The resulting pictures were graded according to the age of the pupils. Silent 9.5 mm. films are being used; they are shown in partial daylight on a sheltered screen; and the projector is equipped with a device for stopping at any point of interest for several minutes at a time. (It is, of course, debatable whether this use of the projector as a magic lantern is to be preferred to the repetition of the scene in movement, but in the absence of slow motion the teachers found it useful.) Teaching notes were supplied with each film.

At Edinburgh standard size silent and synchronised films were shown from several firms, including British Instructional Films and the Empire Marketing Board, and the teachers were asked to submit their opinion as to their value. The full report is expected to appear in May.

"I look forward to a time when broadcasting will be combined with the film and the gramophone in every school in the country," said the Rt. Hon. H. A. L. Fisher, former President of the Board of Education, at a recent meeting of the Central Council for School Broadcasting.

THE CINEMA AND THE EMPIRE

By J. Russell Orr, O.B.E.

Secretary to the Commission on Educational and Cultural Films

THE importance of the cinematograph as a means of uniting the peoples of the British Commonwealth in common ideals in every department of life has long been recognised and is emphasised with almost monotonous repetition at each meeting of the Imperial Conference.

The Conference, at its meeting in 1930, adopted the following resolutions :—

1. "The Conference, impressed with the increasing importance of the question of Empire films recommends to the various Governments of the British Commonwealth of Nations the further consideration of the Report on the subject laid before the Imperial Conference of 1926 and re-affirms the resolution then adopted which ran as follows :—

"The Imperial Conference, recognising that it is of the greatest importance that a larger and increasing proportion of the films exhibited throughout the Empire should be of Empire production, commends the matter and the remedial measures proposed to the consideration of the Governments of the various parts of the Empire, with a view to such early and effective action to deal with the serious situation now existing as they may severally find possible."

2. "The Conference, recognising the value of films for propaganda purposes, whether direct or indirect in connection with inter-Imperial trade, as well as for other purposes, and realising that the present period is one of rapid development and therefore of great opportunity, recommends that attention should be devoted to establishing and maintaining contact between the different parts of the Empire in relation to film production with a view to the sharing of experience and the promotion of the production of such films as will best serve the interests of the several parts of the Commonwealth.

3. "The Conference, being impressed with the potentialities of the cinema as a means of disseminating the results of scientific research, for example, among agricultural producers, recommends that

steps should be taken to stimulate the production of instructional films having a common interest to more than one part of the Empire and to secure closer co-operation and exchange of information between the authorities producing such films, and that this proposal should be referred for the consideration of the Empire Marketing Board."

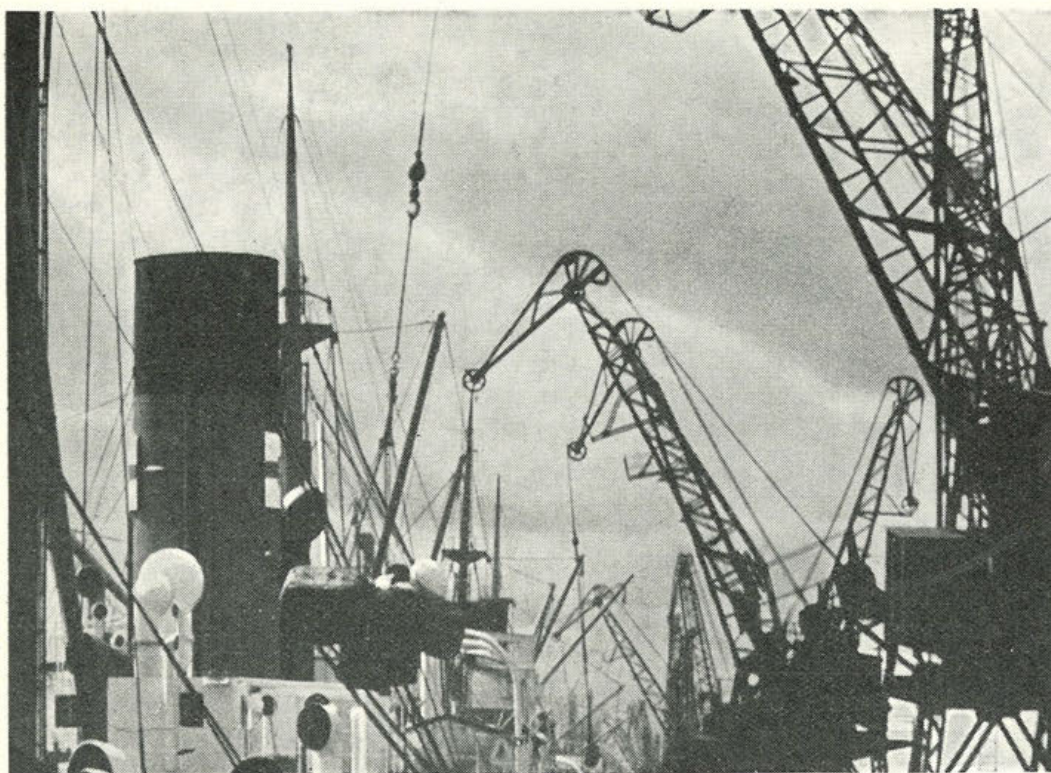
The Commission on Educational and Cultural Films cordially welcome the appearance of *SIGHT AND SOUND* and the opportunity it affords of impressing upon the public the importance attached to cinematography by leading men throughout the Empire. The subject will be more fully dealt with in the Report of the Commission which will appear very shortly.

We would also direct attention to the valuable work now being carried out by the Empire Marketing Board in the cinema of the Imperial Institute at South Kensington and at other centres in Great Britain. At the daily exhibitions of the Imperial Institute it is possible by means of the film to travel completely round the Empire and to become acquainted with the nature of each country and with the peoples and the inexhaustible resources of the great British Commonwealth of Nations.

The Dominions

The cinema is in particular the resort of the present generation and it is the young rather than the old who are "cinema minded." It is, therefore, not surprising to find the use of the cinema more highly developed among the younger partners of the Commonwealth—i.e., in the Dominions. Each Dominion, realising the value of the film in publicity, education and scientific research, possesses a Government Agency whose function it is to distribute films showing the nature and resources of the Dominion. The Government Motion Picture Bureau of Ottawa, for example, produces both theatrical and general interest films, of which 639 of the former and 2,856 of the latter are in circulation in different countries of the world.

While they reserve all rights of criticism, the Dominions are calling for British films for the



TRANSPORT: A NEW E.M.B. PICTURE.—The British Empire affords to the film camera wide possibilities which have yet scarcely been realised. (H.M. Stationery Office and the Empire Marketing Board).

public cinemas, and the output is at present unequal to the demand. In education the use of the film is steadily increasing and at the present moment a campaign is being conducted by fifteen major American companies to ensure the use of American films in Canadian schools. A call for British educational films has met with very little—if any—response. In the State of Victoria, Australia, a Commission has recently advocated a national bureau of educational films and the formation of a State library pending the adoption of their recommendation.

It is evident that as regards the improvement of mutual understanding, education and scientific instruction, the possibilities of the cinematography in the Empire still remain to be explored.

The Colonies and Protectorates

The Colonies and Protectorates of the Empire contain millions of people who know nothing of life beyond their native village or perhaps the nearest European Settlement. They are already eager for a knowledge of the outside world—what the home of the British is like; what the leading men of Britain and other countries are doing and thinking; the customs and life of other peoples.

Such is the work which the cinema can carry out better than any other instrument of education. Already in the Malay States, in Trinidad, and in Kenya, the cinema is at work in the schools, ex-

tending the mental horizon of the young. The rural lecture van bumps over unmade roads, carrying films which tell natives in far-off villages how to improve their crops and obtain a better price for them, how to market them, how to safeguard their cattle from disease, how to improve sanitation and housing, and protect their families from malaria, consumption, hookworm and plague. It has been found that this type of film is particularly effective when made locally, or in surroundings as nearly as possible akin to those in which the picture will be shown, and government stations have been provided with facilities for making their own films as they find the need for them arises.

To the ignorant and to the mentally undeveloped visualization is the strongest form of appeal, and we are not surprised that medical, agricultural and veterinary officers find their meetings crowded when they show the natives their own people striving to attain a higher standard of life.

As regards entertainment, the average Western film, with its social drama, is unsuited to native consumption, and we welcome the formation of British United Producers Limited, which with the co-operation of Colonial Governments, is seeking to present to the backward races of the Empire films which can be better comprehended by the people.

Mr. A. Clow Ford will contribute to our next issue an article on making a collection of Lantern Slides.

THE ARTIST AT WORK
on a design for a Cadbury
chocolate box : from an ad-
vertisement picture made
by Publicity Films Limited.
[Sound added to silent film]



Publicity by Film

INDUSTRY AND THE FILM

By H. R. Payne, Editor, Imperial Chemical Industries' Magazine

The potentialities of the film as an instrument of publicity are just beginning to be grasped to-day. Since rightly-directed publicity has an educational value, we welcome this contribution from Mr. Payne, who has had extensive experience of the attempts so far made to use the film in the service of industry

INDUSTRY is not film minded. Why should it be? The film industry has done little as yet to convince the ordinary industrial and commercial concern that it can offer a new and compelling medium of education, training and publicity. There are two big obstacles to be overcome before the film is taken seriously by commercial firms. First there is the underlying impression that the film is a toy, something for infrequent and inexpensive experiment; second, there is a sneaking feeling, typically British, that propaganda by film is certain to be a little blatant, too insistent, if it is not to miss its object.

We can profitably examine the average "publicity" film in the light of both these criticisms. Just as any fool thinks that he can run a paper, so do a large number of unqualified people imagine that they can make films. A few recently made commercial films excepted, the heavy hand of the amateur is all too visible in most films made for private firms. Those sections of the film industry which are concerned with the production of films of this kind are doing themselves the worst possible kind of damage

when they permit interference by people who are obviously ignorant of film technique, of the pitfalls of this special type of propaganda, and, apparently, of elementary psychology. A firm using the front page of a national daily engages the services of experts to write the copy, to select the types and illustrations, to lay out the advertisement, to act as intermediaries from the beginning to the end of the transaction, even to the extent of choosing the paper in which the advertisement is to appear. The point is too obvious to labour.

A few short films have been made recently for firms in the lighter industries selling branded products. These films reveal something of the tremendous possibilities of this form of publicity, and excite the admiration of the most cynical critic as they drive their point home, gently, but adequately. Then suddenly, in the last few feet, comes a brief but shattering rain of blows as from a sledge-hammer. The audience is taken roughly by the ear, bludgeoned severely over the head and told in a roaring voice that X... 's mangel-wurzels are the best. The point, thus crudely emphasised, is blunted, and the

value of the picture lost. I do assure the proprietors of these films that the public is not one-tenth as stupid as their advisors think. The producing firms are in a difficult position, but they can only earn the lasting support of industry and commerce by doing the job as they know it should be done.

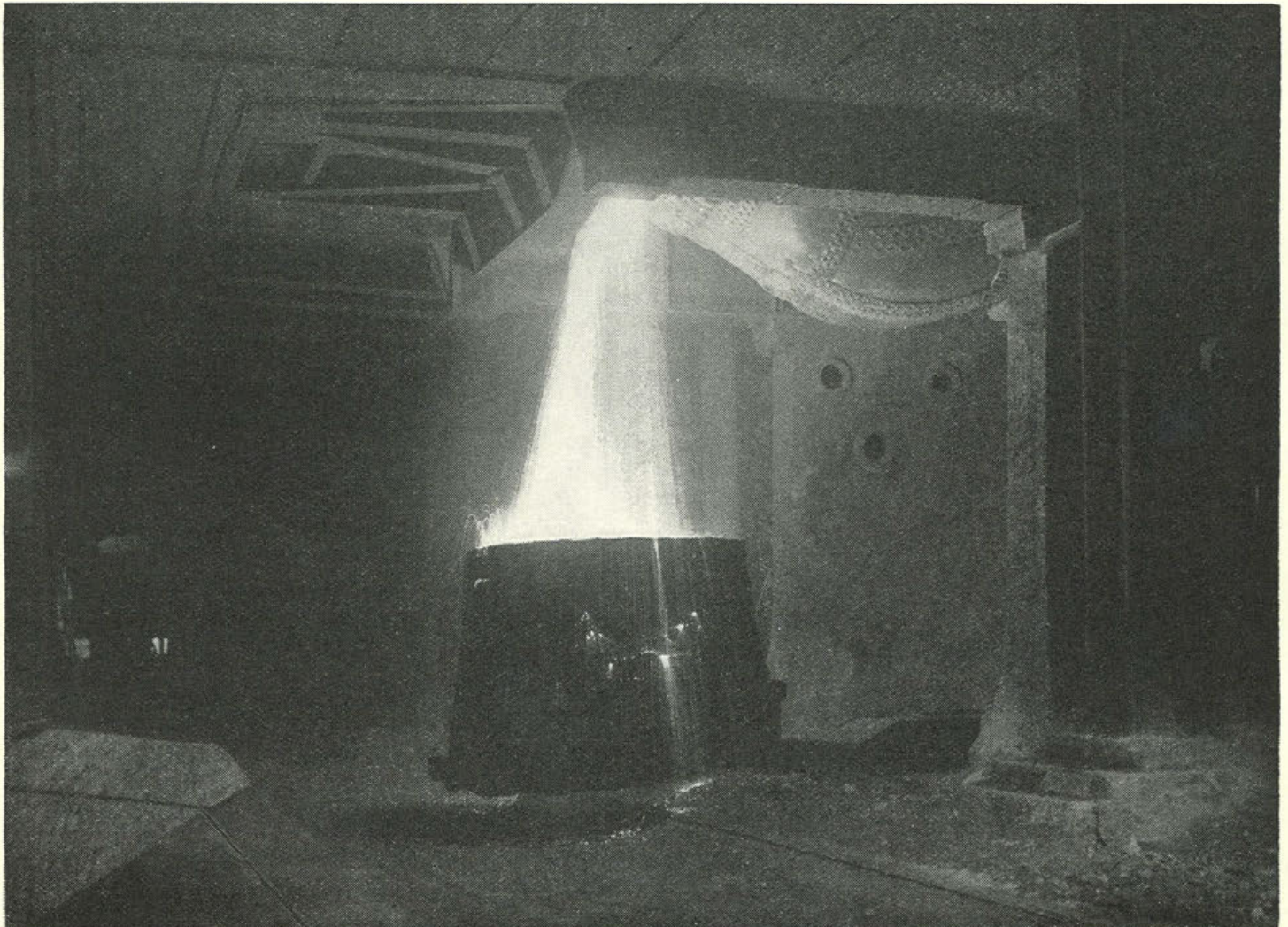
Space forbids a long discussion of the second obstacle, which is a very real one in this country, and which undoubtedly hinders the development of the film as an instrument of education, training and propaganda. It is a problem that must be solved by the film producers themselves, with the help of the few progressive commercial concerns already utilising the new film technique in their internal affairs. It is good news that one of the most powerful interests in the film industry is preparing to make sound films as examples of what might be done. First-class camera men, expert scenario writers, professional directors and modern studios will be used. I hope it will be made clear to prospective buyers of such films that this standard is necessary to avoid a complete waste of the money

they are prepared to spend on this form of publicity.

It is unlikely that there will be much money immediately available for the production of purely educational films, but practically every film produced for industrial and commercial concerns has some general educational value, and many of them could fill some part of the pressing need for familiarising the new generation with the elements of business organisation. Firms which are progressive enough to use films for staff training and the like would, I imagine, be willing to co-operate with education authorities.

As an editor's chief qualification should be his knowledge of sources of information, so a propagandist's skill should lie in his use of the instruments of propaganda. As an unashamed propagandist I feel in my bones that the potential uses of the film have scarcely been explored. The future depends almost entirely on the courage and vision of the film interests. This much is certain—new ideas of genuine worth have more chance of adoption in the industries of to-day than at any previous time.

A GERMAN TREATMENT OF AN INDUSTRIAL SUBJECT: "STEEL"; UFATONE, GAUMONT



MUSIC AND THE MANY

By Victor Hely-Hutchinson

What is the place of wireless and gramophone in the study of music? An answer to this question is here suggested by Mr. Hely-Hutchinson of the B.B.C. Music Department, who is this summer to conduct an interesting experiment in promoting the appreciation of modern music by wireless talks aided by gramophone records and special broadcast concerts

AMIDST all the arguments about the influence of the gramophone and broadcasting on music, and the searchings of heart as to the future of musical art in a mechanised age, one fact stands unassailable ; these two mechanical devices have introduced music into the homes of thousands who hardly envisaged its existence before, and certainly had no idea of its message. More than that, by their familiarising influence they have brought the new audience so acquired into sympathy with the art as a means of expression, and have thus been of the highest value as forces for the extension of musical education.

There is no subject of study of which it is quite so abundantly true as it is of music that an ounce of demonstration outweighs a ton of explanation. It is at once the essence and justification of the art that it conveys a message which is inexpressible in words ; and though verbal analysis may serve to indicate what it does and how it does it, no amount of discussion, unless amplified by musical examples, can in the slightest degree reveal what it is.

Only by hearing music can one learn to appreciate it, and whereas formerly the great obstacle to the spreading of musical education was the purely geographical difficulty of bringing the listener to the music, the gramophone and broadcasting have swept this away by bringing the music to the listener.

The revolution is accomplished ; but there is room for more cooperation and coordination in the use of the forces now at our command. The educational functions of wireless and the gramophone, though similar, are not the same ; the former is at the disposal of the lecturer as a means of illustrating his points on the spot ; with the latter the listener can follow up the discussion by further acquainting himself with the works under review. The two inventions supplement each other in demonstrating music, and the wise use of the two together would be many times more valuable than that of either alone.

I say " the wise use " because nothing can be more harmful to the true interests of music than to treat

either of them as a toy, and keep them " on tap " without listening to them with reasonable attention. Mechanical aids to music become definite menaces as soon as they cease to stimulate an active and intelligent interest in the art. Whether they do this or not depends on the good sense and judgment of the user in adapting them to his needs. Be it always remembered that no mechanical contrivance can ever take the place of the real thing ; what broadcasting and gramophones can do is to stimulate the appetite for, and the appreciation and practice of music among an ever increasing circle of listeners. They can do this twice as well if they are followed up on the spot by personal activity and discussion, and not taken for granted as means of entertainment sufficient in themselves. Intelligent listening begets knowledge ; but personal activity on the part of the listener makes this knowledge sympathetic.

It would seem, then, that an ideal curriculum of musical education should include the use of the gramophone and broadcasting in conjunction not only with teaching, but with independent study on the part of the listener. The afternoon musical broadcasts to schools have for some time been carried on roughly in this system, which, however, has not hitherto been extended to the evening talks. An experiment on these lines is now to be made. Starting from Monday, April 11th, I am to give twelve weekly talks, the title being " Music, the Old and the New." The object of this series will be to show the identity of principle underlying the classical and modern schools of musical composition, and as such it will depend even more than most on musical illustration. A list of gramophone records which will be referred to in the series will be issued, and also a list of piano pieces, and it is hoped that those who propose to listen will obtain at least some of these and study them independently. The series will also be correlated to some extent with the evening wireless programmes, several of which will be specially arranged in connection with it. Wireless discussion groups have also been notified and asked to include the talks among their subjects.

It should again be emphasised that the series is experimental, both in its scope and its nature; but there can be no doubt that the right general lines are being followed. Its usefulness will depend quite as much on the follow-up—from both points of view—as on the actual talks themselves; but at the least it is bound to provide guidance for future work of the same kind, while one may venture, without being too sanguine, to hope for a certain amount of immediate result. Should the talks achieve any measure of success in furthering the appreciation and cultivation of music, it will be entirely due to the two “mechanical aids” which have rendered work on this scale possible—the gramophone and broadcasting.

NOTES OF THE QUARTER—continued.

Sight and Sound in Holland

Evidently a good idea spreads fast. We are interested to note that, without apparent collusion, a title almost exactly similar to *SIGHT AND SOUND* has been given by the Dutch to the International Exhibition, which is to be held at Amsterdam from May 6th—16th next. The actual title of the exhibition, *Klank en Beeld*, signifies “Sound and Picture,” and is intended to embrace the whole field of radio, television, gramophone, sound and silent film, and photography. The scope will be broader than that of the recent Mechanical Aids to Learning Exhibition held in London, since it is to include all aspects of these inventions, technical and economic as well as cultural. The exhibition committee have got together an impressive list of patrons from several different countries, and secured a fine modern building for their show. English visitors to Holland during this Spring should be sure not to miss visiting this exhibition.

Sound City

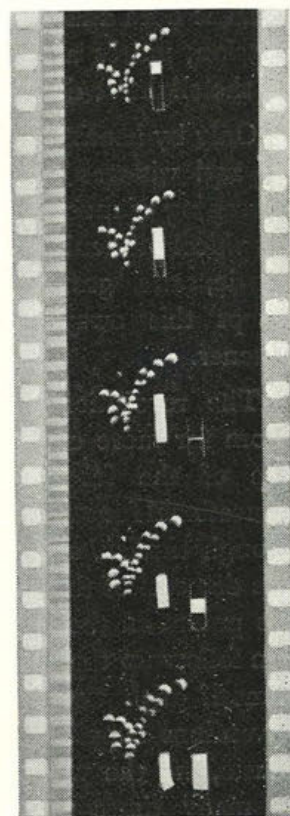
Some of the more enterprising film producers, we are glad to see, show signs of breaking away from the habit of concentrating on studio work at the British Hollywood at Elstree. A great future also lies, we believe, in front of those producers who are prepared to free themselves from studio limitations and take their films in natural surroundings. One of the most promising enterprises to be run on these lines is the new Sound City which has established itself in the beautiful grounds of Littleton Park, at Shepperton. Here, within the boundaries of a few score acres, are concentrated an almost unique variety of scenery and buildings, lakes, rivers, a mountain railway, an Early English church (complete with advowson—the first of its kind to be acquired by a film company), and specimens of architecture varying from imitation Gothic to late King Edward VII in style. Sound City, we understand, is willing to place its studios and equipment at the service of amateur film societies which wish to experiment with making their own films.

A Distributing Centre for Educational Films

In the work of collecting and distributing films of educational value to schools the Educational Films Bureau has been doing valuable and unobtrusive work for the last three or four years. It has gradually collected a library of travel, industrial, technical and specialist films which it distributes free of charge (except that of carriage) to approved educational centres. Among its films are *THE MAKING OF A NEWSPAPER*, *A VISIT TO BERLIN*, *THE MANCHESTER SHIP CANAL*, *HOW A GRAMOPHONE RECORD IS MADE*, and others of the same type.

The Bureau was instituted in 1928 with the assistance of “The School Government Chronicle.” Councillor Parkington, of Ipswich, who is well-known as the donor of Flatford Mill to the nation and Oakhill to the Institution of Journalists, helped to set it on its feet financially, and its progress has been steady and assured. The Commission on Educational and Cultural Films has made considerable use of this organisation, which is not a profit-making concern. The Librarian at 46, Brewer Street, London, W.1. should be approached for a list of the films available under this scheme.

We reproduce on this page a strip from Fischer's visual version of *L'Apprenti Sorcier*, by Dukas, in the *MUSICAL MYSTERIES* series. The film, which is generally released, consists of abstract forms which follow the movement of the music. In the same series, a Mozart minuet and the Hungarian Dance No. 6 in D minor by Brahms have been shown at the Tatler Theatre in Charing Cross Road, London, during the last few weeks, and the Ballet from *Aida* is being shown there on March 21st.



The epidiascope has established its importance in the lecture hall and classroom, where it has superseded the old method of “passing round” illustrations and specimens except in cases where the cost has been found prohibitive. There is a reasonably priced and efficient model on the market made by Cinema Traders Ltd.; it combines epidiascope and lantern slide projector for use with a 500 watt lamp, which gives a sharply focussed picture 10 ft. square at a distance of 20—35 feet. There is a revolving table so that solid objects can be shown on the screen at any angle, and an aperture for the lecturer's pointer—two details of considerable practical value. The price with the ordinary No. 5a Petzval lens (3 $\frac{3}{8}$ ins.) is £27 15s., and with a Wray or Beck Anastigmat (4 $\frac{1}{2}$ and 4 $\frac{5}{8}$ ins. respectively) £39 10s.

From *L'Apprenti Sorcier*, by Dukas, in sight and sound. (Fischinger's Musical Mysteries; Filmophone Renters, Ltd.)

FILMS YOU OUGHT TO SEE

By
C. A. Lejeune

In this page C. A. Lejeune gives, particularly for the benefit of our readers in the provinces, a short list of outstanding films which have been shown in London during the last quarter. Ask the manager of your local cinema whether he is including any of them in coming programmes

Full-Length Features

WESTFRONT 1918—The real war, seen through German eyes. Dialogue in German. Superb playing and remorseless direction by G. W. Pabst. Not for children.

KAMERADSCHAFT—Pabst's film of mine disaster in the Ruhr. Dialogue in French and German. Story and treatment in the great tradition. Germany's best since **CALIGARI**.

CONGRESS DANCES (Gaumont)—English-speaking version of the Pommer and Charell musical satire, built on spectacular lines of modern screencraft. A packed canvas and a camera endlessly moving. A definite move towards a modern union of the arts.

UN SOIR DE RAFLE (Universal)—A derivative of **SOUS LES TOITS DE PARIS**, made ingeniously but

TABU, by Murnau and Flaherty. The setting is the island of Bora-Bora, in the South Pacific, and the cast is Polynesian. (Paramount)

never quite originally by Carmine Gallone. Dialogue in French. Good work from Annabella and Albert Prejean.

ROUND THE WORLD IN 80 MINUTES (United Artists)—Douglas Fairbanks does something bright and new with the travel picture. Racy commentary, superb camera-work, ingenious welding of piecemeal material. Take the children.

TABU (Paramount)—Silent film of the Polynesian pearl-divers, with native players, made by Robert Flaherty and the late F. W. Murnau. Romantic musical score, at odds with the clear-cut intelligence behind the film; luscious photography, tragic ending.

A NOUS LA LIBERTÉ (Universal)—René Clair's satire on mechanical labour. Sparse dialogue in French, with operatic commentary as in **LE MILLION**. Dry acting, good spirits, wit and point; grand individual moments, but direction tends to run amok.

Short Features

Disney's **MICKEY MOUSE** and **SILLY SYMPHONY** cartoons (Ideal).

Fischinger's **MUSIC MYSTERIES**, abstract designs for musical compositions (Filmophone).

SECRETS OF NATURE (Wardour).

UFATONE documentary films of science and industry (Gaumont).

Comedies by the **MASQUERS' CLUB** of Hollywood (P.D.C.).

LAUREL AND HARDY Comedies (M.G.M.).

General Releases Worth Seeing

STREET SCENE (United Artists), **MEN LIKE THESE** (Wardour), **GET-RICH-QUICK WALLINGFORD** (M.G.M.), **SPORTING BLOOD** (M.G.M.), **THE GUARDSMAN** (M.G.M.), **TAXI** (Warner), **HUCKLEBERRY FINN** (Paramount), **GIPSY BLOOD** (Wardour).



The report of Sir Henry Hadow's committee on the Primary School last year contained this strong plea for broadcasting and the cinema in schools. "Both are great educational forces; both play a large part in the life of to-day, even in that of children, and both are capable of exerting so strong and cultured an effect on the population as a whole that their claims to a place in the educational machinery in the school cannot be resisted."

Experiments of To-day

MAKING YOUR OWN TEACHING FILMS

By Ronald Gow

"The school film must be conceived in the school, made in the school, and be capable of use in the school. It is the teacher's job." Mr. Ronald Gow's achievements in film production at Altrincham County High School give special interest to the point of view expressed in this article

ALTHOUGH there are many "educational" films at the disposal of schools in this country, there are few "teaching" films. The distinction would suggest a quibble over terms, but experience shows that it is a very real one. The educational film is generally a relic of the theatre screen, a superannuated "scenic" or "interest" film, re-titled sometimes and re-edited, but always bearing the unmistakable mark of a house of entertainment. CONQUEST was a step in the right direction, but it was definitely of the theatre. The canvas was too broad to let it be ranked as a *teaching* film. CONQUEST is a dramatic symphony. A pure teaching film should be chamber music.

The atmosphere of a classroom, is not that of a revival meeting, and Grierson has made the mistake of supposing that the teaching of geography to children needs the same technique as teaching a Five Year Plan to Russian peasants. Grierson, of course, is an artist; it is his artistic success which is disconcerting in a school. To hear an audience of schoolboys moved to frenzy by the "power" motif of CONQUEST is to know the real power of the cinema; but the balance of education is likely to be upset. It may be magnificent, but it is too definitely Wardour Street.

At the same time we must be grateful for Grierson. The educational world is much too fond of criticising the piper without the least intention of paying him. If teachers are ever to have the films they want, then they must learn to pipe their own tunes. The 16 mm. apparatus is at their disposal, and they must learn how to use it and produce films suited to their requirements, much in the same way that they produce school text-books at the present time. Film production can hardly be less profitable than text-book writing, and, as teachers, they will long have abandoned the vanity of expecting a worldly reward for their labours. It is only through the work of idealists and enthusiasts inside the teaching profession that the long-awaited library of real school films will ever come to pass. The commercial film trade can be ruled out at once. It is unfair to expect it of them. The film trade, might, in a

fit of philanthropy, engage a set of brains capable of making a teaching film, but a year of the studios would completely unfit the best brains in the world for honest work. The school film must be conceived in the school, made in the school, and be capable of use in the school. It is the teacher's job.

What of the field open to the amateur producer of school films? You will say at once that his geographical excursions are limited, but it is evident that the geography of his own country offers a vast, unexplored field for the camera. The teachers of other countries will supply the foreign geography films. Let teachers go through our own land with their miniature movie-cameras, and let them record for the first time the true significance of rivers and mountains and lakes. Let them tell the story of ploughlands and sheep pasture, rain and sunshine, springtime and winter, and the thousand realities of England which are forgotten inside the walls of the city. The story of the towns, too, must not be overlooked. Steel, wool, cotton, coal, machinery, civics, railways, ships, roads—every word a dozen films, and every film a romance. The proper study of Nature, in the field and in the laboratory, will yield a multitude of subjects. There are many scientific experiments which can be recorded in pictures, because their actual repetition is troublesome and expensive. Those who are ambitious can reconstruct the social life of the past, from the Stone Age to the Industrial Revolution, and if they know their cinema technique, and use a little ingenuity, they will not deplore their lack of professional talent, but rather will be glad to be unburdened by it.

The writer can vouch for the enormous value of film-making as a co-operative school activity. But the work is slow, and one film a year is as much as spare-time will permit. A library of teaching films is not the work of one or two, any more than a nation's literature is the work of a few writers. It will have to be the work of many, and if the work is to be healthy there must be divergent theories, and violent arguments, and schools of thought. It will take more than an Act of Parliament to make the cinema go to school.

CHILDREN AT THE PICTURES

An Interview with Miss M. Locket

Education Manager of British Instructional Films, Limited

FIND out what your public wants, and then give it to them good and cheap, said Miss Locket when she prepared her programmes for the British Instructional series of Saturday morning shows for young people. And in this case the result has been a well-established success for the scheme; a success that has been achieved not by publicity but by the hearty satisfaction of its patrons.

The scheme was launched in January at four theatres of the Associated British Cinema Group, in West Norwood, Barking, Manor Park and East Ham. The children turned up in thousands, and four more theatres were included—at Golders Green, West Ealing, Winchmore Hill and Willesden; Lewisham and Croydon following a few weeks later. Houses were full to overflowing on the first day; next week there was a slight falling off, and after that steadily rising returns from the box-office—the kind of curve that means a sound commercial proposition.

The children are getting what they want. In the first instance they were encouraged to attend by their school teachers—and Miss Locket gratefully acknowledges the help of the Film Commission and the local educational authorities—but they are now coming of their own accord, and the Saturday morning “Tuppenny” is already firmly established in the lives of thousands of children in Greater London. Grave and independent, they queue up at the box office, having inspected and approved the programme, and pay in their Saturday’s pocket-money for twopennyworth of entertainment. Infants in arms—very small arms—are occasionally brought, but grown up escort is rare, and even the commissioner who has been deailed off to see them across the road finds his services scorned. It is *their* show. Inside the theatre the children see that they get their money’s worth. Shouts of laughter greet Buster Keaton (the old Buster of the silent screen) and generous applause when he triumphs. The *SECRETS OF NATURE* series are followed with intense interest, and the ethics of *STAMPEDE* and *THE SILENT ENEMY* (the Red Indian film) are instantly appreciated: as the story grips their interest they make their comments aloud—“Look, he’s sacrificing himself for his tribe”; “he’s doing it for his brother’s sake.”

Love interest naturally bores them, unless it serves as an excuse for an exciting rescue, a duel or a fight. It is obvious that the children have not yet reached the grown-up stage of going to the pictures for the sight of luxuries beyond their reach. The latest box office attractions of the West End make little appeal to them; in the big feature they give all their applause to pictures of courage and enterprise, hardship endured for the sake of achievement, a goal won under difficult and exacting conditions.

Unfortunately, says Miss Locket, pictures like these are very hard to find. In the old days of the silent film there were plenty of this type—wild west movies that might seem crude to us to-day, but which delighted small boys fifteen years ago. But since the talkies children have lost much of their interest in the cinema. They don’t like to be told what is happening; they don’t like to keep quiet as if they were in school; possibly they find it a strain to look and listen at the same time. In America this falling off has so seriously alarmed the producers that they are making special films to interest young people. *SLIPPY*, *SOOKY*, the *Penrod* and the *Mark Twain* pictures are among the charming results of this panic. Over here the American accent is an additional reason for the unpopularity of the talkie among children; to many of them it is almost a foreign language.

“Are we showing any talkies? Yes; the programmes are mixed, with the balance slightly in favour of silent pictures. You must remember that in the early stages we are experimenting to find out what the children like best. All the comedies are silent, of the old slap-stick variety, so that they can laugh as much as they like; and I have been lucky enough to find some of the old Charlie Chaplins, and Buster Keaton’s *COLLEGE* and *THE GENERAL*.”

Here again, of course, the supply is running low; modern comedies depend more on wise-cracks than custard pies. But one talkie has had an outstanding reception; this was *THE TAMING OF THE SHREW*, with Douglas Fairbanks and Mary Pickford. Its inclusion in the programmes was hotly debated; the educational authorities said that it wasn’t Shakespeare, and that the children would be misled; the managers said that it was, and that the children

would be bored. Nevertheless, Miss Locket believed in its entertainment value, and her faith has been more than justified—it has had an uproarious success which will prolong its life indefinitely among the classics of the screen.

"I want to make it clear," said Miss Locket, "that these programmes are planned definitely as entertainment. We hope to arrange later a series of instructional programmes during school hours in collaboration with teachers, but in this scheme we are making a direct bid for the children's interest and their voluntary support.

"A typical programme would be a two-reel Chaplin, one or two of the *SECRETS OF NATURE* sound films, a cartoon, the *Pathe Gazette*, and, for the main feature, *DASSAN OR STEAMBOAT BILL*. The programme lasts about two hours, and in nearly every case the seats are 2d. all over the house. We want to give the children as good, and perhaps better value for this price than their parents can get for

their one-and-sixpence at the evening show. If we fail, it will not be for lack of support or money; it will be for lack of pictures. We shall soon exhaust the supply of suitable silent films, and unless the talkies develop along different lines the Saturday morning shows will find themselves sooner or later hard put to it to fill their programmes. The material is there, waiting to be used; we have plenty of classic stories of the type that America has been using, and it would be well worth while to look into school libraries for possible film heroes and heroines from the modern child's favourite reading."

If it can be done, and done well, it would give the film industry of this country an impetus along lines to which it is particularly well adapted, and it would bring the children back to the cinema. If we can do that, the film may lose the reputation it holds among many people, of being nothing but a cheap distraction, turned out to pattern, for tired and discontented workers.

TELEVISION AND EDUCATION

A GLIMPSE OF THE PROSPECTS

By William C. Keay

Hon. Treasurer, The Television Society

IN the earlier stages of an applied science, attention is usually centred upon the perfection of the instruments which will serve a practical commercial purpose, and it is therefore the utilitarian and entertainment value which is exploited first. But with the outstanding precedents of the cinema, wireless and the gramophone before us, a more rapid recognition of the educational value of television has been reached. It is realised that the psychological effect of instantaneous observation at a distance of phenomena, as they occur, is an educational factor of great importance, which is enhanced by the ability of the student to see and hear simultaneously. How far has television advanced beyond the purely experimental stage? To indicate the present position it is only necessary to state that the features, actions and personality of a speaker, singer or actor are faithfully transmitted. A lecturer can illustrate his subject by showing the actual objects he is discussing, and make information clear on what would otherwise be difficult subjects to describe, by means of supplementary diagrams. The objects may be either animated or at rest.

Television may be transmitted either by land-line or broadcast, so that it can reach the home or classroom either by means of observation through a

large lens for a few people, or on a small screen which can be observed by a larger number, as in a study circle. Practical experiments have been made with larger screens, with brilliant images which can be viewed quite clearly by thousands of people.

The practical use of television in the classroom covers a very wide field. By means of ordinary sketching materials, text, numerals and illustrative diagrams can be instantly televised, the students seeing the lecturer at work. Solid figures are equally well reproduced, so that a lecturer, say, on geometry, can show cubes, prisms and conic sections. A demonstrator of chemistry can use the apparatus and materials of his experiments and show the result of tests on instruments.

In the field of both the fine and applied arts, pictures, sculptures and designs will form important items in future transmissions. The presentation of the drama is at present limited to four or five characters on the stage at one time, but several small plays have been successfully transmitted. The use of captions printed in the language of any of the races of the world will make television a world-wide means of educating all peoples of whatever racial origin or degree of educational progress.

TECHNICAL & TRADE REVIEWS

CHOOSING A FILM PROJECTOR

By L. J. Hibbert

School of Photography, The Polytechnic, London

TODAY it is a truism that the moving picture is an educational force, but it is also equally true that its potential value is many times that of its present effectiveness in the teaching world.

The development of the film for school use is certainly dependent on the supply of suitable films, and to a lesser extent, on the provision of projectors of the right type and sturdy construction. It is not so generally agreed as to what this type may be—for a good and simple reason. The design of any machine is determined by a number of integrating factors, among which we may note: purpose, the mechanical form best suited to accomplish this purpose, the mechanical form easiest to manufacture at an economic price, cost of special materials, ease of adjustment and repair, and simplicity in use. Before any design can usefully be criticised it is therefore necessary to have a clear understanding of the purpose of the completed machine, and some information as to the probable amount of wear to which it will be subjected.

It is in this requirement that the greatest difficulty arises, since, given this, the rest is largely a matter for the engineer. Unfortunately the projector has begun its career as an instrument of pleasure, and has only of late been considered seriously as a tool in the hands of the educationalist. The result of this past history is that the existing types of machines are in the main either especially designed for the showman and his particular needs, or at best, form adaptations of such models.

It is true that all projectors must project, and must project an apparently moving picture, properly illuminated and free from jerk or flicker; and that certain points of design intended to secure these ends are to be found in all such machines. A good many of the projectors specifically labelled as educational models are simply standard types with certain stunt movements added. The difficulties of the situation are further complicated by the fact that the machines best suited to the school hall are different in size and should be different in detail from those to be used exclusively in class rooms.

Further to this, the machine for the teacher who desires or is forced to make his own films will probably, in these days of financial stringency, be of a still smaller size and of simpler form. We are faced then, at the outset of our investigation, with the fact that three sizes of film are available, each of which has its good points in the teacher's eye. It is my view that for educational purposes, apart from class room requirements, the full sized professional film and projector are the most satisfactory. For these machines (known in the trade as 35 mm. size) a large number of films of definite general interest and informative value are to be obtained.

Perhaps one should make it clear that for the purpose of this article the silent film only is considered at the present, as a practical part of everyday school equipment which is not beyond the immediate reach of most teaching institutions. For the class room with its more intimate atmosphere a film projector should be regarded, not as a stunt to be used once in a blue moon, but as a tool to be handled as frequently and as easily as a blackboard and chalk. This implies a great many things concerning the films and their projecting machine. It is obvious that the teacher must be perfectly familiar with the apparatus and able to make it perform at its best; it must be possible to stop and emphasise a special point in the presentation of the subject, or to return to a point previously explained and not fully understood; and during all this the teacher's mind should be at ease regarding the machine and the film. There must be no undercurrent in the mind as to whether the film will blister and the machine run hot. Machines for these purposes should be of smaller size, namely 16 or 9.5 mm. width, since the reduction in size of the film not only implies a reduction in the size of the machine but also carries with it a reduction in cost of both film and projector, and a great lowering of the weight of the machine and a gain in ease of handling. It is possible that some will urge the advisability of cutting out the 9.5 mm. film as too small to compete with the 16 mm. To these I would point out that while the cost of the two projectors is not very different, if equal performance is required, there is an enormous difference in the cost of the films, and that a small camera and developing outfit for the 9.5 mm. films may be added to the equipment for the price of a dozen ready-made 16 mm. films. There will always be teachers who

TRADE REVIEWS—continued

can only give of their best when they make their own films, just as there are lecturers who can only do well with lantern slides of their own make. The interest of pupils will also be of a much keener order when they have themselves assisted in the production of the film. For these reasons I assert that the third size must not be extinguished but, on the contrary, be carefully fostered as an instrument of incalculable value to the teacher and a means of economy to the long suffering rate-payer.

The notes that follow will give some practical details about the three sizes of apparatus.

Standard

For the school hall or for general educational teaching, the machine capable of showing a bright clear picture free from noise, danger and smell must be looked for among the 35 mm. outfits available. The films should be on 'safety base' and the illuminant preferably not an arc lamp. The use of 35 mm. films opens the whole of the world's projection of films to the educational worker without any restriction except that of suitability to the purpose of the moment. Such equipment will cost from £80 0 0 upwards for a single projector without films. Films, however, may be bought or hired.

Sub-Standard

For the class room the 16 mm. machine, to give continued hard wear and freedom from anxiety on the teacher's part, will need to be well designed and constructed, and suited to the special needs enumerated above. These machines can be obtained for upwards of £30 0 0 and the *de luxe* models up to £100 0 0. The 9.5 mm. projectors range from £6 0 0 for a usable well-built machine to £20 0 0 for a complete *de luxe* affair. In these two sizes the main needs are, a clear bright picture, free from tremor, with no tendency to overheat the machine on long runs, no tendency for the film to overheat and blister when used as a 'still,' not too obtrusive a noise when running and lastly no need for constant tinkering on the part of the unfortunate operator. The ability to reverse the film and to project it backwards is sometimes of great value in bringing before the class a familiar movement seen in an unfamiliar presentation.

The requirements outlined demand certain points of design and construction irrespective of cost and ease of manufacture and it is proposed to deal with these in a future article as a preliminary to a review of projectors and similar instruments as opportunity occurs.

RADIO & GRAMOPHONE

In a few years, every scheme of education and training will include, as an essential part of its equipment, a neat, box-like instrument which will combine the functions of a wireless and television receiver, a gramophone and a sound-film projector. Or shall the technically-minded enthusiast merely express the hope that false notions of economy will not hinder the logical development of these mighty aids to knowledge?

But pressure of space in this first issue of SIGHT AND SOUND makes it necessary to postpone any incursion into these fascinating possibilities in this column.

I have been asked to discuss briefly some of the chief points of a few instruments which have been brought to the notice of SIGHT AND SOUND. None of the products mentioned has been given a strenuous test for the one reason that sufficient time has not been available, but each, in its own sphere, may be accepted as a first-grade example.

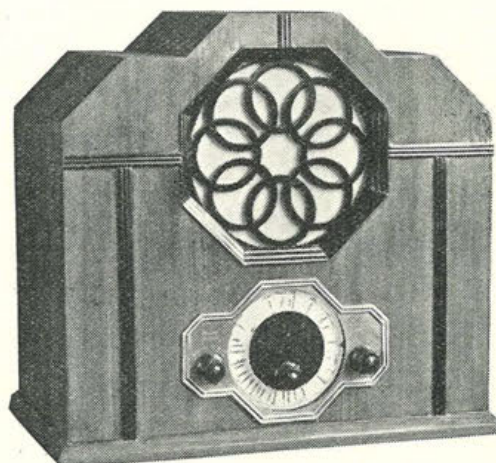
H.M.V. Automatic Radio-gramophone Model 531

The marketing of this model was an event in the trade, since it is at least as good as anything of its kind. It is a

nine-valve superheterodyne receiver for A.C. mains only and its range for wireless reception is probably only limited by atmospheric conditions. Comparatively few long-range receivers give good quality on near-by stations since it is not easy to design a volume control which avoids distortion, complication of operation and manufacturing difficulties. This instrument definitely gives good quality on local reception. Its push-pull output stage is adequate for a medium-sized hall and can be controlled to suit conditions in an ordinary house. The moving coil loud speaker is good; the bass is a bass and not a boom and needle-scratch from gramophone discs is not a nuisance. The automatic record-changing device is an additional advantage of merit. I know no instrument of this kind, British or foreign, which can give the H.M.V. model 531 points for design or performance. It has real service behind it. I hope it may prove possible to say something more about this instrument in a future issue. The price is 70 guineas.

The "Brown" New Type Mains Set

A very brief inspection of this recent product of S. G. Brown Ltd., indicates that this receiver is a successful attempt to cater for a non-technical public. The large open illuminated scale, marked with the names of stations, reduces the tuning to the simplest possible action and the design



The
"Brown"
Mains Set

has been logically carried out to the extent of omitting reaction. Local reception may be had without an aerial; with an aerial there is a plentiful selection of foreign stations. The set is fitted with a moving coil loud-speaker which gives good quality. The price is 24 gns.

Film Industries Ltd.

Loud Speaker Units and Exponential Horns

Film Industries Ltd., have had much experience of reproducers for sound film equipment; they have an enviable reputation for freedom from trouble and breakdown. Their moving coil loud-speaker units and their exponential horns are available to ordinary purchasers. Used with a suitable amplifier, the quality of reproduction is a revelation to most people whose experience has been limited to moving-coil cone speakers. The firm should be consulted as to the type of horn to suit particular requirements. The prices of the units are 5 gns. for the small type and 15 gns. for the cinema model.

E.M.G. Hand-made Gramophones

Reputable critics have long sounded the praises of these instruments but this brief mention may introduce them to those who still imagine that no acoustic gramophone can compare with an electrical reproducer. Many a mains-driven gramophone would fuse its inadequate parts in disgust if confronted with an E.M.G. Where current is not available or where acoustic reproduction is preferred, the knowledgeable gramophonist goes to E.M.G. There is a full range of instruments and the makers are always willing to demonstrate their products. E.M.G.'s record service, particularly where foreign recordings are concerned, is excellent—and the enthusiast will be well repaid by a visit to Grape Street.

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